

A Guide to Victoria's Radio Alternative CFUV-FM

HEAT



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OF
VICTORIA

CFUV SOUND SYSTEM

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FOR

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'89

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LATER THAT EVENING

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WHAT A DUDE

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YOUR SKIRT

721-8702

HOWDY! SORRY, NO AC/DC,
BUT WE GOT THE LATEST IN
HIP-HOT-BEE-BOP-POP-ROCK

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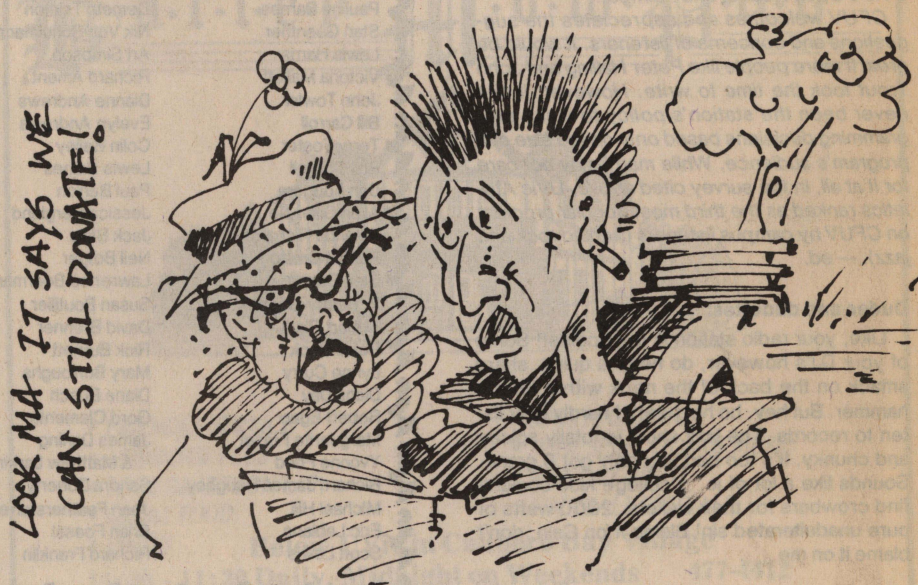
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LETTERS

Dear Offbeat,

Enough is enough! Too much is too much! As a caring listener to CFUV I'm concerned and a bit put off about the increasing coverage of basketball games. I resent the loss of *Round Table*, *This Way Out* and *Folk Specialties* for two consecutive Tuesdays. I am worried that there will be further disruptions of week-night programming on CFUV in the spring when the play-offs occur.

It seems to me that a survey conducted by the station some months back revealed that the audience for live sports was very small. There was even talk that coverage of this kind would disappear from CFUV on this account. I am a little dismayed to find that basketball coverage this year has increased, or at least is proving more disruptive.

I've expressed my concerns to the station manager, who mentioned a 'commitment to the Vikings' toward broadcasting 'important games'. I'm concerned that in the long run if the incipient tendency isn't checked, regular shows will be choked by more and more live sports coverage of one kind or another. Sports as an entity is quite arrogant; it rapidly becomes a pest if it is not conscientiously limited.

I have no problems with accepting a time slot of CFUV for UVic live sports **one** night per week during the regular university season, in fact I'd even cast my vote for it — But please, that; and no more than that — thank you!

Peter Halling

*In covering Viking basketball, CFUV has attempted to avoid expensive program pre-emptions by setting aside a time slot of Friday nights. This year the station decided to carry **one** Tuesday (Nov. 14), one Saturday (Nov. 19) and one Wednesday (Nov. 30) night game. These games were deemed 'important' because they involved UVic rivals SFU, UBC, and AIA. No further non-Friday night games are scheduled until the play-offs in late February.*

CFUV often pre-empts programming for "live" events considered to be interesting and worthy of coverage, such as the Peace Walk, UVic's Open House, and Folkfest.

CFUV welcomes and appreciates the suggestions and concerns of listeners. It would be great if more people like Peter Halling and John Trout took the time to write. However, it has never been the station's policy to make programming decisions based only on the size of a program's audience. While many may not care for it at all, in the survey cited above, UVic Athletics ranked as the third most popular program on CFUV by campus listeners (behind rock and jazz). — ed.

Dudes and dudettes:

Like, your radio station is the coolest! Some of your DJ's however, do need a quick, sharp smack on the back of the neck with a rubber hammer. But hey, ho ho, hee!!! I hardly ever listen to records. The jazz show is totally spicely and chunky. It's too bad you only got 8 grand. Sounds like a lot of je... college kids couldn't find crowbars for their wallets. 2000 watts of pure unadulterated sin! Blame it on Cain, don't blame it on me...

Sincerely,
John Trout

From The Inside

by Jack Showers

Patiently we wait for 2000 watts... Well, maybe not so patiently. Our promised date of December 1st for a boost in our power has now passed and here we sit, still pumping out a measly 50 watts. Seems we rank right up there with politicians when it comes to keeping promises (ooh, cynical political humour, don't you just hate that). Our apologies to you, our listeners, for the delay.

The latest in the seemingly endless list of delays is the all too common "suppliers not meeting delivery dates." Those of us who were around during the wait to get CFUV on the air initially are not surprised at the snail-like pace of advancement. Back then it was almost a year later than initial projections when CFUV first hit the airwaves on December 17th, 1984.

Speaking of that now infamous day in his-

tory, we will be celebrating our 4th birthday with a little bash in UVic's Student Union Building Upper Lounge on Sat. Dec. 17th. All of our adult listeners are invited to join in the festivities, fun and frivolity. Refreshments and music will be served. The event will run from 6:30 till midnight. Get there early for the cake cutting and go to your myriad of other social engagements after.

★ ★ ★

CFUV's on-air Fundrive raised \$8,500. What with having to buy our transmitter this year (\$55,000), every dollar counts. Things might get a little tight around CFUV at times this year, so please forgive us when we are slow to repair that faulty turntable etc. Many thanks to all of you who donated to the cause. Thanks also go out to Fundrive coordinator Bernard Von Schulmann (yes, that is his real name) for the many hours of unpaid work he put in.

Gee, it takes an awful lot of people to add up to \$8000!

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THE ARCHIBALD MUMBALL GUIDE TO GRACIOUS POVERTY

by Archibald Mumbull, MBF*

There have been a great many times when I've been approached by people seeking information on my lifestyle. Except for the odd domestic security official (they always wear those ridiculous "secret" tie clip microphones and then wonder why I find it strange that they're constantly thrusting their torsos at me), I've been quite willing to disseminate the many pellets of wisdom I've accumulated over the years.

It wasn't until my good friend Ralston Purina suggested that I actually commit a few of these intellectual bon-bons to paper that I considered the educational munificence of such an act. While it is true that revealing some of these secrets may render them useless, it may spur on those with similar economic conditions and low morality to even greater heights of gracious poverty.

Section One:

A Couple Of Maxims With Proletarian Translations

Never attempt (don't) extricating nasal matter (pick your nose) whilst negotiating (while driving down) an ill-kept thoroughfare (a bumpy road).

Endeavoring to co-ordinate the changes you requested in the desired time (by the time we got around to it last night), we appear to have underestimated our time-line requirements (it was tomorrow morning already.)

Section Two:

Function Dictates Form

How To Get Three People Onto A Bus With Two Bus Passes: The key here is a piece of fishing line, with one end attached to the back of the card of the first person boarding and the other end fed through the left sleeve of the third person boarding. While the second person asks for a transfer and gets detailed information, the third person grasps the line with the right hand and swings both arms out into a stretch, thereby relieving the first person of what is now an unnecessary burden.

Third Party Pizza Fraud: If you ever find yourself at a boring party with a pitiful munchie table, take it upon yourself to arrange for the delivery of a number of large House Specials and Hawaiians. Carefully calculate each person's share of the cost, including a modest tip for the hard-working delivery boy, making sure that you inadvertently leave yourself out of the equation. If you think this kind of thing is only done by lesser beings, I'd like to point out that my

original tutor in this area of food handling was a chiropractor who shrugged at my look of surprise and whispered, "How do you think I can afford a hot tub?"

The Twenty Year Fuel Discount Plan:

Have you ever noticed how hard it is to put gas in your car and get the pump to stop **exactly** at the rounded dollar mark? No matter how careful you are, you always seem to go a few cents over. Luckily, most gas stations are willing to overlook this and charge the dollar amount anyway, so, if you're like me, you've spend many years perfecting your ineptitude.

Garage Sale Rollovers: With a modest investment, items can be purchased at well-dickered rates, stored in the basements of sympathetic friends and then resold at appreciable mark-ups, preferably from the garages of these same friends. One should strive to find basements in upper class neighbourhoods, where junky, weatherbeaten household items are magically transformed into endearing relics of timeless distinction. One should also be expecting to find new friends on a regular basis.

City-wide Store Sample Tours: A pleasant day can be spent partaking in a vast array of miniscule entrees, and now that liquor stores have adopted the same custom, your grazing circuit can also include periodic aperitifs.

Section Three:

Emergency Protocol Procedures

1. Learn how to talk creatively about your present employment. For example: "I've seen things that few men have," equals, "I'm a midnight janitor at the university and I get to clean the women's cans," or, "I've had to go on a minor target from my overall career plans," equals, "I've been slinging Chinese food at night and applying for jobs in the civil service."

2. When leaving a party, always take the time to say goodbye to your host or hostess, and make a point of mentioning any bits of information that may be useful, like people you noticed passed out in closets, potted plants that appear to have been vomited on, or guests that have admired the silver punch ladles into their pockets. (I've always drawn the line at pilfering silverware. This is what separates the lifestyle *artiste* from a mere hooliganizing hosehead. If you feel a real need to take advantage of society's largesse, I suggest that you collect discarded beer containers.)

3. When called upon to comment on a detestable piece of artwork, take great care to stick with vague superlatives, e.g.: "radical use of conflicting colour schemes," or: "intense self-expression that has yet to find a universal vehicle," or the sure-fire: "very interesting."

A Final Note: Let me conclude . . . by concluding.

* Mighty Broke Fellow.

B . a . r . l . e . y . M . o . w . P . u . b



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NO GROUNDS FOR PLAYING



By Norm LeBus

It's not your imagination. Like Reg Dwight's hairline, the number of alternative music gigs in Victoria are rapidly disappearing. No more Shakin' Pyramids at the Da Vinci; X at the OAP; Camper Van Beethoven at the Roxy. See 'ya later Black Flag, Meat Puppets, Husker Du, SNFU. Someday soon, maybe No Means No. Where have all the good times gone?

The most obvious answer echoes from an old Who anthem.

★ ★ MEET THE NEW BOSS; SAME AS THE OLD BOSS ★ ★

In our wonderful all-weather capital, a cosy, incestuous little "scene" exists. The same core of people have been involved since about '79 promoting and playing gigs, ultimately proving alternative music viable in established clubs. (And gosh, they've all contributed to CFUV too.)

But almost a decade later, our gang has real jobs, real lives and responsibilities, and realize alternative gigs are tons of work of ounces of profit.

"It depends if you want to look at it as a business venture," ex-promoter Kev Lee says. "Most of us just wanted to break-even. I did it because I was into the bands."

"None of us has any great urge to do it again," Marcus Pollard concedes. "You go through a lot of garbage, and get nothing but grief . . . but you meet some nice people."

Pollard gave up two summers ago when a series at the Roxy Theatre was leading to rock and roll hell. "I was working six days a week in a restaurant, then going to a gig all day Sunday to lose that week's paycheque."

So, who's next?

No one.

The status quo, apparently, seems tolerable to most. As alternative bands gain mainstream acceptance, today's youth are less inclined to produce shows themselves.

Blurring of alternative boundaries (through CFUV's exposure and Q100's selective poaching) has opened nightclub doors for more radical groups. And why risk promoting a gig when that band might play downtown? If you wait long enough, you might see them hassle-free in a nightclub.

"If we wanted to play, we had to put on the show ourselves," Wardeller Pete Campbell points out. "Bands today can play at Harpo's." And if you're under 19? Sorry.

★ ★ WHAT'S MY SCENE ★ ★

But wait a minute. Just how do we define these decibels? Original music seems to exist on roughly three levels in town: power pop (bands with club potential); speed metal/hardcore/garage bands (Harpo's Monday night or hall territory); and No Means No. The "scene" has never been bigger, but the cost of promoting gigs has grown too. Potential promoters face imposing logistics. Hall rental and damage deposit, band fees, PA and lighting can easily exceed \$1,000 up front, and ticket sales are the only revenue source.

And liquor licenses are almost impossible for hall gigs. Special occasion licenses must be approved by municipal council and police; unless you're associated with a society or sports organization, forget it. As a result, ticket pricing and marketing are critical.

"If you're not careful, you'll lose \$500 or \$600," says Gary Brainless, currently the city's sole hall promoter. If you sell enough tickets, price them right, and no competing shows turn up at the progressive nightclubs that week, you may break even. Unless some jerk tears out a urinal.

"The biggest hassle was the financial risk, plus the worry of the hall getting trashed," Kev Lee says.

Still interested? There's more . . .

Because the "scene" has been around for a while, patrons don't flock like seagulls to B.C. Ferry food for each show. Punks have become discriminating.

"The funny thing about the alternative scene is the people are becoming jaded," Pollard says. "If something starts to happen on a regular basis, suddenly they won't go see bands from Vancouver, then Canada. Even worse, they go out only for things they know." It's no surprise hall shows are declining.

So, how about a regular venue where shows can be held weekly? With eclectic programming, reasonable cover and drink prices, and maybe all-ages gigs Sundays?

Impossible. It's already been shot down in flames.

★ ★ (Don't go back to) ROCKVILLE ★ ★

Club Hacienda represented everything right (and wrong) about an alternative club. It also set a precedent which Harpo's eventually followed; alternative music could work in a Victoria nightclub. It started when Tom Holliston brought down his records and friends to what was then a canned music disco. "Alternative night" prospered, and local bands offered to play gratis. After all, it was easier than promoting the gig yourself.

Despite inept ownership, the club was profitable for almost a year (Dec. 84 - Oct. 85) because no risks were involved. Bands were paid from the door; bar sales less overhead were profit. Despite faulty equipment, repair hassles and the owner's absent business acumen, Club Ha ran six nights a week with an eclectic blend of mostly alternative music.

"I don't think there'll ever be another place like that in Victoria," says Holliston, the club's first DJ/booking agent. "People respected it and realized it was something special; a chance for something to happen."

The club's demise? It burnt to the ground. Arson was suspected but never proven.

"It still could be going out today without any doubt," Holliston says.

★ ★ WHERE IS GROOVY TOWN? ★ ★

Two venues currently book alternative bands of varying degrees. Both followed the success of Club Hacienda. With eclectic programming, an existing liquor license and PA and lighting in place, it's a fiscally fit plan. Harpo's was considering closing on Mondays and being open during the rest of the week until they joined forces with CFUV, to present Alternative Mondays. "It opened the door to bring in youth in a whole new way," club manager Gary Van Buskirk says. "It's definitely worked for Harpo's as well as the people."

Regional dance bands still dominate weekends, but as local awareness increases, alternative bands have potential to play any night.

Felicitas Lounge on the UVic campus followed Harpo's lead, and currently books mainstream-leaning alternative acts. "I'm always striving for something different," manager Collete Caron says. "Labelling yourself as anything limits you."

Last summer Felicitas ran a successful summer alternative series, drawing the downtown crowd on campus during the university's off season.

Other options? Many in the scene wag a (the?) finger at the UVic student body. A college circuit exists across North America for cool bands, but the AMS (student body) tends to book regional rock and top 40 acts.

With a captive audience of 10,000 and a student newspaper and radio station for support, it seems an ideal situation. However, limited budget and an expensive venue (\$500 a night plus union bartender and janitor wages at the Commons Building) leave little room for creative programming, VP Student Services Lise-Lotte Loomer says.

"My budget is so tight that unless we break even or make money we can't put it on," she contends. "You have to be very sure your act will go over in there." Dance managers were hired to book and promote bands in past years, but cuts mean the position is not filled for each dance.

"My only reason for being here is not to put on entertainment, so it's not a big thing for me," Loomer says. "I don't even know if it's up to the AMS to provide alternative entertainment."

BIG HOUSE

Thinking big cost rookie promoter Frank "Gig" Liotti a small fortune. Memorial Arena was the venue; 10 local bands were to play a benefit concert for world hunger August 20. Advance tickets were sold. He lost \$1,750. "I guess I took a step too high on the ladder," he told *Offbeat* recently. "But I didn't see the arena as too big . . . It was probably bad timing, and I just didn't have the right performers. I needed bigger names."

Despite weak advance sales, Liotti wanted the show to go on.

The show was cancelled August 19 by the City of Victoria when Liotti could not secure collateral against potential losses. Liotti's overhead was \$6,000. He says arena rental, stage setup and security cost \$3,500. PA and lighting came to \$2,500. About 30 advance tickets were sold. He contends the city illegally cancelled the concert the day before. "I lost about \$1,700, but it's better to lose double that amount and know you at least gave it a full shot."

Promoting concerts proved tougher for the local hairstylist than a previous achievement. Liotti claims he skipped from Victoria to Indian Head, Saskatchewan in 1981. But sidestepping promotional problems proved a tougher haul.

Continued on page 21



All
Allroy for Prez . . .
 Cruz Records (U.S.)

All
Just Perfect single
 Cruz Records (U.S.)

by Michael Carter

With three former members of The Descendents, it is no surprise that All sound uncannily like their former creation. The Descendents have proven for over seven years that they have a successful sound to employ.

The major problem for All is their inability to rival their former greatness. This is not to say that *Allroy for Prez . . .* is not a good E.P., it is. The opening track "Skin Deep" begins promisingly — a short pop song reminiscent of the Descendents. The following songs continue with fast pop guitar, crisp drumming, bleeding vocals, and just enough raunch to keep it interesting. However, something is missing from it all. This problem is revealed with the final two songs

"Daveage" and "Postage" which pale in comparison to such Descendents' standards as "Bikeage" or "Myage". In short, All fail to either outgrow or improve their previous work.

The 12" single "Just Perfect" shows that it is too early to write off All as a good, if unspectacular band. With "Just Perfect" every ingredient comes together perfectly, while vocalist Dave Smalley outdoes himself in almost living up to the legacy of Milo (The Descendents' singer). The B-side is negligible, but the A-side hears back to the best of The Descendents.

Conjure
Music for the Texts of Ishmael Reed
 Pangea/MCA

by Oliver Ho

Conjure is an eclectic, fun musical project featuring the works of Ishmael Reed accompanied by compositions from Taj Mahal, Allen Toussaint, David Murray, Steve Swallow, Carla Bley, Lester Bowie, Kip Hanrahan and Carmen Moore.

Reed is a writer, poet and speaker whose works deal mostly with "Black America". His poems on these songs are interesting, and sometimes very funny.

After a slow start, the album really picks up with "Dualism (1)" and "Oakland Blues". "Dualism (1)" is a slow gospel blues song with Taj Ma-

hal on vocals and dobro, Allen Toussaint on piano, and Ola Daru playing great bluesy trumpet solos. Continuing these blues trumpet solos, "Oakland Blues" features Robert Jason's half-opera, half-blues tenor vocals and Kenny Kirkland on piano.

Reed ends side 1 reciting his poem "Judas", with Hanrahan providing percussive incidental background music. The poem modernizes the story of Judas' betrayal; this time Jesus gets committed to a mental hospital.

On the flipside, "Betty Ball's Blues" is a straight out blues song composed by vocalist Mahal, who doubles as guitarist. Here is probably Mahal's best performance on the album, as he is in his element and clearly having a good time. Reed's lyrics fit Mahal's voice perfectly . . . "Betty touched his organ/Made his cathedral rock . . ." a perfect vehicle for Mahal's gritty voice.

Reed's lyrics figure very prominently on "From the Files of Agent 22." Mahal grinds out the words over more Carib-influenced funk music, "A black banana can make you high/Bad apples can get you wasted . . . /And a rancid orange? Plastered!"

With barely noticeable guitar playing by Arto Lindsay, "Dualism (2)" is the album's most percussive with fast, active congas beating behind the piano and sax.



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Don Palmer's liner notes best describe the music: "Hanrahan has accumulated some of this generation's most resourceful musicians from the Carib, from neo-gutbucket, from free-bop and from innovative elasto-funk to produce an aural backdrop as perspicacious and lyrical as the poems are musical."

Color Me Psycho
Pretend I'm Your Father
Raging Records

By Leslie Davis

Color Me Psycho could make Calgary the next surf mecca (minus the surf) with their newest assault on the public, *Pretend I'm Your Father*.

This is a whopping follow-up to their various compilation appearances and their first commercial release, the cassette *Kiss Me, Then*.

Vocals range from violent snarls to Jim Morrison-like warbles; and guitars build a kinetic wall of tuneful chaos and boldly lead where no sane Calgarians (are there any?) have led before. The bass defies description — just flop the needle on "October God"; and percussion (with those little maracas and tambourines) simply shit-kicks. Finally, Color Me Psycho's true essence has to be in the keyboards — sometimes gothic, but on the whole, a mutation of '60's blues-surf riffs.

Pretend... is dominantly stark raving fits of bent energy, solely offset by a somewhat rational "Let's Play Doctor". "Sinister Urge" might be played at 33 1/3, but your brain will tell you 45; and "Surfin' Gomorrah" would have Frankie and Annette spontaneously combusting upon first listen.

All in all, a great vinyl platter from the foothills of Alberta — obviously deranged enough to earn them top spot on college charts across the country. Unfortunately, rumour has it that Color Me Psycho's existence is as frantically rapid as their music.

The Seeds
Future
GNP Cresendo (U.S.)
by Moulty

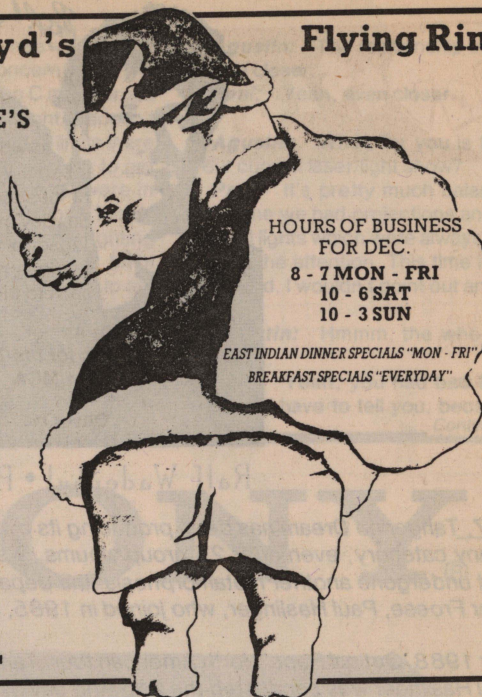
Here they are, the seminal band of the mid-sixties: the Seeds. Contrary to what some people think, this is not a one hit band, for they have 'two great chords and five great albums'. *Future* is the the great studio album after *The Seeds* and *Web of Sound*. *Raw and Alive* is the 'live' album and *Fallin' off the Edge* is the last and least known album.

On *Future*, Sky, Daryl, Rick, Jan, and Marcus push into the shadows of your mind with this 1967 release. Probably no other band could be said to have precipitated the flower power movement more than the Seeds, as *Future* proves that they were the vanguard in the march of the flower children. This album contains such gems as 'March of the Flower Children' and 'Two Fingers Pointing at You', which was spotlighted in that great movie *Psych Out*. Unless you are into the sixties scene, or into the characteristic Seeds sound with their carrot grate vocals and cheesy organ, or want an introduction to Flower Power, I reckon it would be better to pass up this import and request it often, frequently, nay continually on your favourite radio station.

Floyd & Floyd's

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10 - 6 SAT

10 - 3 SUN

EAST INDIAN DINNER SPECIALS "MON - FRI"

BREAKFAST SPECIALS "EVERYDAY"

1219

Wharf St.

EVER NOTICE.

BY SHAWN WALSH
CONTEMPLATION BY JASON PATTERSON AND PETERNYERS

EVER NOTICE HOW THE EVER GROWING POPULATIONS OF OLDER GENTLEMEN IN OUR COMMUNITY ALWAYS SEEM TO COME UP WITH THE STRANGEST LITTLE SAYINGS THAT ARE MUTTERED OFTEN AND FOR NO APPARENT USE?

I SAY THERE, I'LL BE DAMNED IF THAT DOESN'T SKIN THE HAIR OF A SCARED CATS ASS!

I'LL BE CURSED ALL THE WAY TA HELL 'N BACK IF SHE WASN'T EATIN' A PEAR IN N' APPLE ORCHARD!

BY GOSH 'N BY GOLLY I'LL BET THAT I'LL BREAK THE SPINE ON A CHEESE WEEZIE'S BACK OR I'LL BE MY MOTHER'S BEST FRIEND'S BROTHER'S UNCLE SAM, THAT I'LL BE!

IS IT JUST ME, OR ARE THE BANANAS ALWAYS BETTER IN SPRINGTIME?



MORLON'S INC.



Ralf Wadephul • Paul Haslinger • Edgar Froese

Since 1967, Tangerine Dream has been producing its own special kind of musical adventures. Tangerine Dream has never fit comfortably into any category, even after 25 group albums, 9 solo Edgar Froese albums, and over a dozen soundtracks. Recently, the group has just undergone another metamorphosis: the departure of 17-year member Chris Franke. The group now includes founding member Edgar Froese, Paul Haslinger, who joined in 1985, and newest member Ralph Wadephul.

During their 1988 'Optical Race' North American tour, Tangerine Dream had a concert stop in Vancouver (September 28). The interview with Paul Haslinger was conducted the following day by Agustin Luviano-Cordero. Special thanks for their assistance go to Silver, Beth Lewis from Private Music, Brian Lunger and Justin.

Agustin: Can you explain the title of this tour and your latest album 'Optical Race'?

Paul: Optical Race stands originally for the double meaning that is obvious: for race and the way of living; that most people live life in a race, and at the same time the human race aspect, which could be today described as an optical race pretty much. And outgoing from this meaning, a double meaning, we just developed a concept over two years and it finally found a focus point, an eclipse in this album and this tour.

Agustin: But optical means visual, and you say the human race . . . What do you mean visual and the human race?

Paul: The human race in this state is very much ruled by optical aspects and very deeply influenced by optical aspects and there are a lot of parallels to make, but I'll give you one example: the lights we are using at the shows are a really big aspect in what we are doing music-wise, so if you can combine those two aspects and make the lights work as a frame for your music then you have a nice optical aspect.

Agustin: It is a relationship between the sound and the visual image . . .

Paul: It should be the closest possible relationship.

Agustin: With your two new members, do you find the sound of Tangerine Dream taking a new direction?

Paul: Well, I am pretty new, although I am 3 years with the band and I don't really feel 'new'. I don't know if Ralph has had a chance so far (because he did one piece on 'Optical Race' playing with the two of us) to have that much of a big influence. I would never judge or like to analyze this. I would say as long as it is a continuation of what Tangerine Dream has always been, it's fine. As soon as there's a break, it's

not good anymore. Luckily there has been a continuation and no breaks and as long as this goes on, you can never tell where it goes. But it's fine with us.

Agustin: I understand that you were not really a fan of Tangerine Dream until you joined the group. How, then did you come to join them?

Paul: I was a studio musician and I got a job-offer (laughs). So I took the job and while doing this job it occurred that first of all I was very good friends with these people from the very first moment, and secondly it seemed we had a lot of interesting things artistic wise to share and to develop, so we just went on. There was no specific plan behind our concept, it was really out of the moment.

Agustin: Natural.

Paul: Yeah, natural.

Agustin: Have you done or are you planning any solo work?

Paul: I don't have the time, the need or the space for that. But it is sure that each one of us, whether he's a musician or somebody else, carries around some crazy idea that he sometimes wants to do. So I've got lots of crazy ideas in the backyards of my mind. Only the schedule, these days, doesn't allow me anything.

Agustin: When you are on stage, do you have more to do with the live segments than the other members?

Paul: No, it is pretty much divided between us and the computers, because we let the computers play everything we don't want to play, so each one of us can play, can choose what he really feels that he wants to play live, so if one is more rhythmically-oriented, he plays more melody, if he just likes to interfere in the chord lines to give some polyphonic additions he does

that. You know, we all have to agree on what we are doing before and then everything's fine.

Agustin: I was wondering how Ralph Wadephul came to join Tangerine Dream. What is his background?

Paul: He's out of the Berlin scene. He's been studying at the conservatory in Berlin, he has been a session player, as I was in Austria, only he was in the Berlin scene. And the mixture of accident and luck was nearly the same as it was with me. So Edgar just gave him a call and they got together and he ended up working on the track 'Sungate' and 'Optical Race', and so far everything runs fine.

Agustin: The members of Tangerine Dream have changed considerably over the last 3 years. Is this the result of personal growth or personal differences?

Paul: As far as I understand it, nobody has ever been pushed out of the band. It has always been a very organic change. People knew when they had to leave, and when they wanted to do something else. Likewise with Christopher (Franke) who stayed in the group for 17 years and who just felt that he had to do something else. And it was just time-wise and organization-wise, this wouldn't go together anymore. So they split in friendship and everything, it's no aggressiveness or pressure on anybody, and I think that Edgar was the one who has borne the idea and the philosophy and he is still kind of the leader behind. So he's more or less guiding this ship through storms and through beautiful weather. What can I say?

Agustin: How much of your music is pre-programmed and how much is live in one of your concerts? Can you explain the procedure for one of your concerts?

Paul: 70 percent is pre-programmed and

30 percent is live. What does live mean? If you let a computer play what you played into the computer before, would you call it live or not? I mean, every tone you hear on stage has been played by one of the members, only at another point in time. So, it's more a time problem than anything else. And coming back to the 70 percent, computerized music, we understand ourselves today as performing composers, and since the way the group is approaching compositions has changed radically from the '70s (where the main impact was on improvisation), today the main impact is structure, finding new interesting structures out of which you can make the instrumental music of today. Although this might sound a little catchy, we sure go for that. And so we have these structured compositions, and we have to bring them, we want to bring them over in a live concert. So what the computer allows us to do is simply take this composition in the studio on the computer for the album, take the same roots so to say, and then arrange it for the live situation, which is not easy because live you have totally different things to deal with. You know, you can't do everything you can do in the studio. And so in order to make it sound really tight and complex, which I hope was your impression last night, it takes a lot of time. It took three months of preparation for this tour.

Agustin: Oh yes, it was very accurate and precise. Do you have control over the lasers, rear projections, smoke and other visual effects at your concerts, or is that handled by someone else?

Paul: No direct control, it is all handled by others. It is two different light systems. Two people. One is controlling only the movable light sources, one is controlling only the generic lighting, so they both work together. And in fact all these members, like the sound guys, the lighting guys and us on stage, we have to be on one trip, you know, time-wise and feeling-wise and emotion-wise, any other way it doesn't work, it doesn't come together. It has to be focussed, so it's again an optical thing in combination with audio.

Agustin: Exactly, sound and image together. Are there a lot of pre-programmed lights in your concert or are they all controlled as you just explained?

Paul: They pre-program these cues: you see the movement of different lights, so until this movement stops, the way it goes is programmed. But when it starts it has to be pushed by a button. And the thing, the crucial thing is again machines. When you hit the button it doesn't start at the same moment. You have to know how much delay it has. So that in this half or quarter second before it would start, you hit the button and then it starts in time, so that's the hard job they have.

Agustin: So the lighting people are almost musicians to a certain extent?

Paul: They are, they are!

Agustin: Do they have a musical background or is it all lighting background?

Paul: Well, the most important thing they have to have is timing. This is something every human being has obviously. I mean, it's just covered by layers of civilization sometimes but in

general every human being has very good timing. The musical aspects concern them, like when I would say, Okay when the C major drops would you please turn on the red light. It doesn't always work, you know, so you have limits there with the lighting people, definitely. I was to get in contact with a guy who writes software in British Columbia somewhere. He's doing this interchange between MIDI sources and lighting systems, and he has developed this MIDI performance system which allows it then to assign MIDI notes, note informations to light information. So hopefully in the next tour we'll have access to that. If you play a solo for example, you can let the colour display what you are playing or something, it sounds very futuristic.

Agustin: The relationship sound and image will be closer.

Paul: Yeah, even closer.

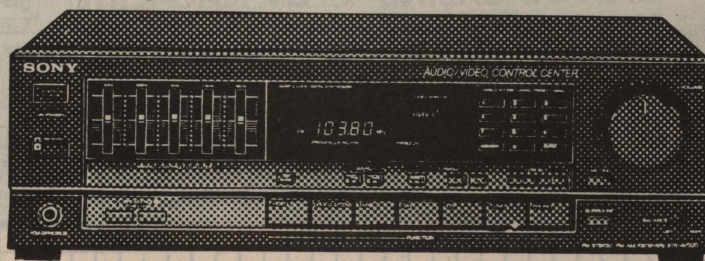
Agustin: What, for you is the highlight of your current laser/light show?

Paul: It's pretty much balanced this time. Last time we had projections and we had some aircraft lights which were always taking the main part of the attention. This time it's really, really balanced. I wouldn't point out anything.

Agustin: Hmm, the whole concert is a highlight.

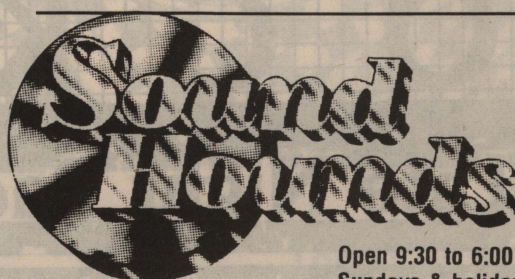
Paul: Yeah, you had bad luck yesterday though, I have to tell you, because the middle
Continued on page 22

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CFUV MAGAZINE CFUV MAGAZINE



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NEW ALBUM
REVIEW

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MUSICAL
LIBRARY

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GALLERY
CHARLOTTE ISLAND
DISKS

IN CONVERSATION
WOMEN
+
IN MUSIC

TOP
OF
THE BOPS
COMMON GROUND
ON THE BALL

GERMAN
CONNECTION

PLAYLIST
SALAD

JAZZ
PROFILES



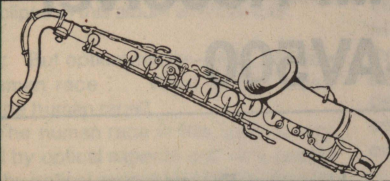
DIRECTIONS



LABELLED AND
SHELVED

WOMEN ON AIR

INFREQUENCY



JAZZ

ALIVE
AND
DREAD



PERSPECTIVE



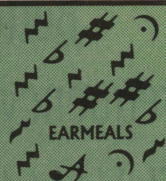
Peter Lovric's
SUNDAY NIGHT
JAZZ CONCERT

STORYTELLER
CENTRAL AMERICA
AL DIA

ROUND TABLE
INSIDE OUT
FOLK
SPECIALITIES

LET
THE GOOD TIMES
ROLL

FINE LINES



PLAYHOUSE 30

FRIDAY
NIGHT
SPECIALS

CLASSIC
CELEBRATIONS

ROLLIN N TUMBLIN

BEHIND
THE SCENE



OVERKILL

MOVIETRAX

R O C K

Late Night Radio

radio gumbo radio gumbo radio gumbo radio gumbo radio gumbo radio gumbo radio
gumbo radio gumbo radio gumbo radio gumbo radio gumbo radio gumbo radio gumbo

DIALTALES

Alive and Dread: The best Reggae and African music programme on the airwaves. SAT. 6:00 - 9:00 p.m.

Alternating Currents: Matthew Manera alternates the current between the literary and the musical, all tied up in a different theme each week. MON. 9:30 - 10:30 p.m.

Beating Time: Women And Their Music: Follow the beat to the diverse world of women in the music industry. THU. 1:30 - 3:00 p.m.

Behind The Scene: CFUV's regional music programme featuring music profiles, interviews, and live recordings of all types of music from Victoria, Vancouver, and Seattle areas. SAT. 9:00 - 10:00 p.m.

Bells of Sunday: Chinese language music program. SUN. 9:30 - 11:00 a.m.

CentroAmerica Al Dia: A bilingual show filled with local and international features on the news, politics, music, and culture of Central America. Produced at CFUV by the El Salvador Information Group. For more information, phone 385-6700. MON. 8:30 - 9:30 p.m.

Charlotte Island Discs: Host Michael Lewis invites a guest to play selections from the six albums he/she would want if they were stranded on a deserted island. They also discuss what 6 items she/he would want as well. WED. 2:00 - 3:00 p.m.

Classic Celebrations: The births of great classical composers are celebrated by Brian P. Webster. Background information on each composer and their works, plus lots of music. FRI. 9:00 - 10:00 p.m.

Common Ground: An excellent documentary series produced by Iowa's Stanley Foundation which looks at political, military, economic, and social issues. FRI. 2:00 - 2:30 p.m.

Directions: Ian Cochran freely explores all types of contemporary music. SUN. 3:00 - 4:30 p.m.

Earmials: Electronic and experimental music and sound with knowledgeable hosts, Brian Lunger and Augustin Luviano-Cordero. THU. 8:00 - 10:00 p.m.

Fine Lines: CFUV's literary show. The format keys on poetry, fiction, audio writing, and interviews. Produced by Jim Andrews and currently heard on ten campus stations across Canada. WED. 9:30 - 10:30 p.m.

Folk Specialties: CFUV's Folkies present a variety of folk music specials. TUE. 9:00 - 10:30 p.m.

Friday Night Specials: Interviews with various community organizations, worldwide public affairs, live UVic sports action, plus classic radio shows from yesteryear! FRI. 8:00 - 9:00 p.m.

The German Connection: Classical and pop music, poetry and interviews in both English and German. SAT. 1:00 - 2:00 p.m.

In Conversation: A half-hour one-on-one discussion with an interesting person on an interesting and stimulating topic. What could be more interesting? THU. 1:00 - 1:30 p.m.

Infrequency: An eclectic survey of personalities and styles in 20th century composition. SUN. 4:30 - 6:00 p.m.

Italian Broadcasting System: Don Sforza hosts this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy.

Music and information from all the regions of Italy. SAT. 11:00 - Noon.

Jazz Profiles: Each week a different artist is given an in-depth look by a member of CFUV's Jazz department. SUN. 1:30 - 3:00 p.m.

Konnichiwa: A program of news and interviews from the local Japanese community as well as news and music from the land of the rising sun. Every 2nd SAT. 10:00 - 11:00 a.m.

Labelled and Shelved: Profiles, live concert recordings, and special features on the world of music. SAT. 4:00 - 5:00 p.m.

Let the Good Times Roll: A survey of Black Rhythm & Blues 'n' Gospel. Eric LeBlanc and Steve Lebetschnig present 90 minutes of music. WED. 8:00 - 9:30 p.m.

Peter Lovric's Sunday Night Jazz Concert: Long time radio host and jazz afficionado



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Appetizers

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Peter Lovric presents two hours of classic jazz. SUN. 8:00 - 10:00 p.m.

Movietrax: Everything you could ever want from a movie except the picture. SUN. 10:00 - midnight

The Music Business: A half hour series exploring the international music business. Discussions with people in the business, including punkers, lawyers, technicians, and musicians from Canada and abroad. MON. 1:00 - 1:30 p.m.

Musical Postcards from Latin America: Julio Cabrera takes you on a journey from Mexico to Chile and all points in between. A variety of music and information from the various countries and a calendar of activities of the B.C. Latin American community. SAT. Noon - 1:00 p.m.

New Album Review: An all encompassing look at the latest vinyl and that high tech CD stuff to come oozing through the CFUV mail slot. MON. 2:00 - 3:00 p.m.

On The Ball: A weekly opinionated discussion of what's up in the world of sports. FRI. 2:30 - 3:00 p.m.

Overkill: Join hosts Jordan Clark and Sam Dunn for an hour of gut-wrenching mayhem, featuring the latest death/thrash metal bands from around the world. SAT. 10:00 - 11:00 p.m.

Playhouse 30: Radio drama produced and performed by your friends at CFUV. Serials, shorts, suspense thrillers and more. THU 10:00 - 10:30 p.m.

Playlist Salad: Background babble on, and music from, the legendary CFUV playlist. SAT. 2:00 - 4:00 p.m.

Radio Amnesty: Produced by Amnesty International Group 22 at CJAM-FM in Windsor, Ontario, this program looks at little known human rights abuses. MON. 1:30 - 2:00 p.m.

Radio Music Gallery: Recorded in a live concert context at The Music Gallery in Toronto. You'll hear everything from jazz to free improvisation to radio plays. WED. 1:00 - 2:00 p.m.

Rollin' 'n' Tumblin': Eric LeBlanc presents a 30 minute profile on major blues, R&B, and gospel artists. FRI. 10:00 - 10:30 p.m.

Round Table: Controversy and debate are what this discussion program is all about. A panel of CFUV's public affairs staff and guests puts its opinions on the table. TUE. 8:00 - 8:30 p.m.

Sounds of India: Hindu and Punjabi music from India's film industry, guzzals (poetry with music), and quawali (musical competitions originally performed at social gatherings) are presented in both the Hindu and English languages by Ninu Dhaliwal and Komal Shokar. Every 2nd SAT. 10:00 - 11:00 a.m.

Storyteller: Original children's stories written by UVic education students. MON. 8:00 - 8:30 p.m.

Sunday Magazine: Public Affairs with Susanne Klausen and Barry Link, in depth and personal. SUN. 6:00 - 7:00 p.m.

This Way Out: This newsmagazine focusses on lesbian and gay issues. TUE. 8:30 - 9:00 pm.

Top of the Bops: The roots of Rock and Roll imported from the good people at UBC's CITR-FM. FRI. 1:00 - 2:00 p.m.

UVic Recitals: Join host Oto Heister for a great month of broadcasts from UVic music students. SUN. 12:30 - 1:30 p.m.

Women On Air: This programme ranges from classic female Zulu jive to Victoria's Raging Grannies. Anna Caldwell, Karen Hallam and Joy Illington collaborate to bring you news, interviews and music from a woman's perspective. SAT. 5:00 - 6:00 p.m.

Your Musical Library: Host Gary Gisel will take you on an audio tour of the McPherson Library's record section. TUE. 1:00 - 3:00 p.m.

MONDAY

6 a.m. ROCK: Shrimpton and Spriggs start your morning off the wrong way with the most (in)decident in tunes.

8 a.m. FOLK: with Thomas Wall

10 a.m. CLASSICAL: Finally fed up with having to follow Bernard on Fridays, Jacki Goldenthal moves to Mondays. A different composer is featured each week.

Noon CFUV MAGAZINE: public affairs.

1 p.m. THE MUSIC BUSINESS: news from the music industry

1:30 p.m. RADIO AMNESTY: human rights.

2 p.m. NEW ALBUM REVIEW: music

3 p.m. ROCK: Frontside Grind with Tom Collins and Co. Gravy broadcasting, longhair gospel and Hoya.

5 p.m. JAZZ: Guy MacPherson and Terry Finch bring you three hours of wonderful jazz.

8 p.m. STORYTELLER: children.

8:30 p.m. CENTRO AMERICA AL DIA: Central American public affairs.

9:30 p.m. ALTERNATING CURRENTS: music and literature with Mathew Manera.

We're Having a Party and you're invited

CFUV's 4th BIRTHDAY BASH

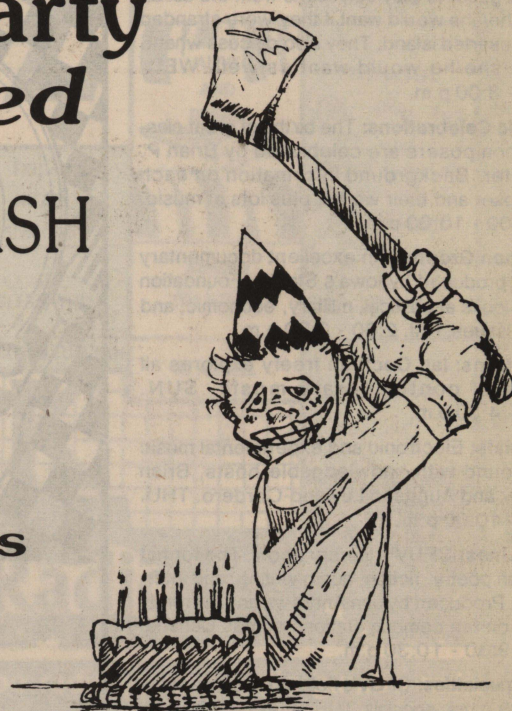
Sat. Dec. 17th 6:30 - Midnight
UVic Student Union Building
Upper Lounge

Refreshments of solid and liquid
variety will be served.

Come early for a piece of cake
and attend your myriad of other
social events later.

19 & Over Please.

Join us
for a
slice



Dec. 5, 12 Classes are over and I can do whatever I want.

Dec. 19 Turning to the Solstice

Dec. 26 Leftovers

10:30 p.m. ROCK: with Loser B and Loser T, requests welcome.

12:30 a.m. LATE NIGHT: The Heat From Hounslow with Phil Newnham.

TUESDAY

6 a.m. ROCK: Green Eggs and Ham with Larry Ham and Bob Bacon. At 7:45 they revive favourite songs from the past. Dust off your dancing shoes.

8 a.m. FOLK: Folking around with Keith "the Fiddler" Malcolm.

10 a.m. CLASSICAL: with James Young.

Noon CFUV MAGAZINE: with Madeleine Cook.

1 p.m. YOUR MUSICAL LIBRARY: sounds from the McPherson Library's record collection.

3 p.m. ROCK: Audio Enema — clean out your system with Liam Milliken.

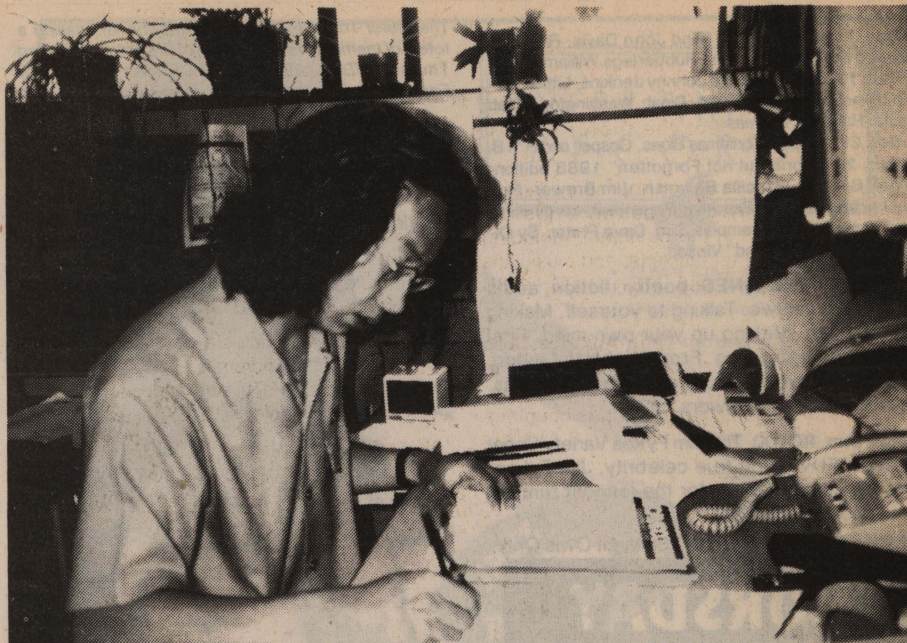
5 p.m. JAZZ: Art Simpson presents Jazzin in B Flat.

8 p.m. ROUND TABLE: discussion

Dec. 6 Federation Fever: an interview with Mairi Johnson, Canadian Federation of Students Deputy Chair elect, about the trials and tribulations of Canada's national student organization.

Dec. 13 Hockey, the Politics of the Puck: Fans spend the Christmas season discussing the past, present, and future of the National Hockey League. A must for armchair athletes.

Dec. 20, 27 John Stockwell, the CIA, and the Politics of Paranoia: A three part series with Stockwell, a former high ranking official in the CIA. An insider's look at the nightmare world of covert operations and American foreign policy, as well as the implications of a former head of the CIA, George Bush, being the next president of the U.S. (part three in January).



The 'Big Guy', Tim Chan, rocks out on Wed. mornings 6 - 8.

8:30 p.m. THIS WAY OUT: lesbian and gay magazine.

9 p.m. FOLK SPECIALTIES: music.

Dec. 6 Former lighthouse inhabitant Steve "fog horn" Holland brings you lighthouses, shipwrecks, and sea monsters.

Dec. 13 Eric Leblanc on Jimmie Rodgers, the father of country music.

Dec. 20 Doug Sprenger with Christmas Folk.

Dec. 27 Seasonal Pagan stuff with Keith "the Fiddler" Malcolm.

10:30 p.m. ROCK: The Men Who Wouldn't Spell, Miriam Webster's favourite show.

WEDNESDAY

12:30 a.m. LATE NIGHT: with Brian Foessel.

6 a.m. ROCK: O.K. Bloss! Station Manager Tim Chan climbs out from under the paperwork and spins the discs.

8 a.m. FOLK: with Mark Maarhuis.

10 a.m. CLASSICAL: with James Darling and Mathew Larkin.

Noon CFUV MAGAZINE: public affairs with the one and only Skip Kelly.

1 p.m. RADIO MUSIC GALLERY: music.

2 p.m. CHARLOTTE ISLAND DISCS: music/discussion.

3 p.m. ROCK: High Tea with Trispen Molesby.

5 p.m. JAZZ: Straight No Chaser with Shaikat Husain and Demetri Tsimon.

8 p.m. LET THE GOOD TIMES ROLL: blues and gospel. December 28th's program will be the annual special devoted to all those great performers that passed away this year. Some of this month's featured artists:



Utah Phillips is profiled Sat. Dec. 3 on Labelled and Shelved.

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Dec. 7 Anos Milburn, Blind John Davis, Rossetta Howard & Harlem Hamfats, Rubberlegs Williams.

Dec. 13 Otis Redding & Johnny Jenkins, Little Richard, Blind Boys of Alabama, Dinah Washington & Tab Smith, Ramblin' Thomas.

Dec. 21 All Black Christmas Blues, Gospel, and R'n B.

Dec. 28 "Gone but not Forgotten" 1988 edition: Brook Benton, Priscilla Bowman, Jim Brewer, Roy Buchanan, Carolyn Franklin, Rene Hall, Leroy Kirkland, Sallie Martin, Memphis Slim, Dave Prater, Sy Oliver, Eddie "Cleanhead" Vinson.

9:30 p.m. FINE LINES: poetry, fiction, audio writing, interviews. Talking to yourself. Making that happen. Making up your own mind. First principles, last gasps. From Webb to Layton, Marlaa to Kinsella. More and more questions. Fewer and fewer answers.

10:30 p.m. ROCK: The Jim Fykes Variety Show — join CFUV's first true celebrity, Jim Fykes, and his cousin Lewis, for the longest running rock show on CFUV.

12:30 a.m. LATE NIGHT: For Night Owls Only.

THURSDAY

6 a.m. ROCK: The Boys From Sooke, two hours of relieving music (?) with hosts Buttex and Amazing Larry.

8 a.m. FOLK: With the congenial Cathy Novak.

10 a.m. CLASSICAL: hosted by Glennis McGregor.

Noon CFUV MAGAZINE: public affairs hosted by Martin Stanley and Cathy Novak.

1 p.m. IN CONVERSATION: interview.

1:30 p.m. BEATING TIME: women and their music.

3 p.m. ROCK: alternates between Blair "Mr. Congeniality" Haddock and the strangest man in radio, Nick "I'm not Dutch" Venditti.

5 p.m. JAZZ: with alternating hosts David Ward and Oliver Ho.

8 p.m. EARMEALS: electronic and experimental.

Dec. 8, 15 Agustin's Surprise.

Dec. 22 Happy Birthday to us, celebrating CFUV and Earmeal's 4th year on air.

Dec. 29 New Progressive Americans — music not politics. A look at the flourishing community of modern progressive groups found somewhere between Canada and Mexico.

10 p.m. PLAYHOUSE 30: radio drama.

10:30 ROCK: Spot the Brain Cell, a show that defies description.

12:30 a.m. LATE NIGHT: Eddie on the Air.

FRIDAY

6 a.m. ROCK: One week you'll hear Corrosive Medicine with Nellie Nezreo and Madame X, the next week Colin Macrae.

8 a.m. FOLK: Bernard V.S. rambles and raves about the world of political folk music.

10 a.m. CLASSICAL: If you like Classical music this could be your show, call 721-8702 for more info.

Noon CFUV MAGAZINE: public affairs.

1 p.m. TOP OF THE BOPS: roots of rock.

2 p.m. COMMON GROUND: public affairs series.

The Motor Totemist Guild (pictured above), making a totem of themselves, will be one of the groups featured Thursday, Dec. 29th from 8:00 - 10:00 p.m. on Earmeals' look at American progressive music.



2:30 p.m. ON THE BALL: sports.

3 p.m. ROCK: The Garden Variety Gurus, always fresh, sweet and juicy.

5 p.m. JAZZ: Bill Wynne presents everything from oldies to avant garde on Jazz Spectrum.

8 p.m. FRIDAY NIGHT SPECIALS: variety.

Dec. 2 Live Basketball from UVic's Pac Rim Tournament. The top ranked and defending national champion Brandon Bobcats take on the Vikings.

Dec. 9 Two classic radio shows from 1940 - 1950. Listen for "The Life of Riley" and "The Whistler".

Dec. 16 Nancy Martens, volunteer coordinator for the Queen Alexandra Hospital discusses how you can volunteer.

9 p.m. CLASSIC CELEBRATIONS: classical.

10 p.m. ROLLIN' 'N' TUMBLIN: music profile. This month Eric Leblanc continues his in depth look at the music of the legendary Billy Holiday, "Her Brunswick Recordings" 1937 - 38.

10:30 p.m. ROCK: The Wonderful World of Sound with Glen and Tyler, the second longest running rock show on CFUV.

12:30 a.m. LATENIGHT: alternating between the critically acclaimed Mixed Metaphor with George Hodge and Dave's Warehouse of Guitars.

SATURDAY

6 a.m. ROCK: with Dave Fortune, former stuntman for James Dean.

10 a.m. Alternates between KONNICHIIWA and SOUNDS OF INDIA: Japanese and Indian.

11 a.m. ITALIAN BROADCASTING SYSTEM: Italian.

Noon MUSICAL POSTCARDS FROM LATIN AMERICA: Spanish.

1 p.m. THE GERMAN CONNECTION: German.

2 p.m. PLAYLIST SALAD: music.

4 p.m. LABELLED AND SHELVED: profile.

Dec. 3 Utah Phillips

Dec. 10 Diversity in Irish music.

Dec. 24 Pointed Sticks and the Modernettes.

5 p.m. WOMEN ON AIR: women's issues.

6 p.m. ALIVE AND DREAD: reggae and African.

Dec. 3 Kiddus Kim features a musical profile of some of the best back-up bands, including "The Soul Syndicate", "Roots Radics", and "High Times".

Dec. 10 The Mighty Cloud of Joy presents a musical special on Bob Marley.

Dec. 17 Rankin Rob focuses on the music of Africa, featuring the rising female star Nahawa Doumba.

Dec. 24 Christmas Eve reggae with Kiddus Kim.

Dec. 31 Alive and Dread's New Years reggae bash ... Dread inna studio.

9 p.m. BEHIND THE SCENE: local/regional music.

Dec. 3 Blues from the Fernwood.

Dec. 10 James Darling hosts classical happenings, this week St. John's Church organist Mathew Larkin is featured.

Dec. 17 Leslie Davis rocks with Victoria's "Revolvers".

Dec. 24 Kick back by the fireplace for a special Christmas Eve of Victoria alternative yuletide greetings.

Dec. 31 A review of "the Scene" in 1988.

10 p.m. OVERKILL: thrash/death metal.

11 p.m. ROCK: Life in Hell with the Vegetable Men — after a brief stint on the road, the vegetable men have returned, holding sacred the knowledge that Elvis is alive and polishing armadillos in Arkansas.

1 a.m. LATENIGHT: rotating hosts.

3 a.m. Wallclimbing with the Anesthetic Adversary — Mark and Warren chewing through another ameobic chesterfield, wade across the carpets of music utopia.

SUNDAY

6 a.m. ROCK: The Holy Hour — wake up to a veritable cornucopia of alternative delights with hosts Monica & Kathryn.



Alive and Dread spotlights Bob Marley Dec. 10.

9:30 a.m. BELLS OF SUNDAY: Chinese.

11:00 a.m. ROCK. hosted by Danny Brandenburg.

12:30 p.m. UVIC RECITALS: music.

1:30 p.m. JAZZ PROFILES

3 p.m. DIRECTIONS: eclectic music. Three shows on Contemporary British Jazz:

Dec. 4 Django Bates, Loose Tubes.

Dec. 11 Stan Tracey.

Dec. 18 Mike Westbrook, Jazz Warriors, Courtenay Pine.

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Dec. 25 A special combined edition of *Directions* and *Infrequency*. Three hours of wild and wonderful Christmas sounds.

4:30 p.m. INFREQUENCY: 20th century composition.

Dec. 4 Phillip Glass — soundtracks for Koyaanisqatsi and Powaqatsi.

Dec. 11 Chamber music by Peter Sculthorpe, Samuel Barber, and Elliot Carter.

Dec. 18 Gilius Van Bergeijk — On Death & Time, plus Martin Subotnick — The Key to Songs.

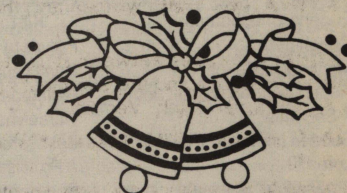
Dec. 25 Holiday special — see *Directions* 3:00 p.m.

6 p.m. SUNDAY MAGAZINE: public affairs.

8 p.m. PETER LOVRIC'S SUNDAY NIGHT JAZZ CONCERT

10 p.m. MOVIE TRAX: soundtracks.

Midnight LATENIGHT: with Colwood's own Dave Lines.



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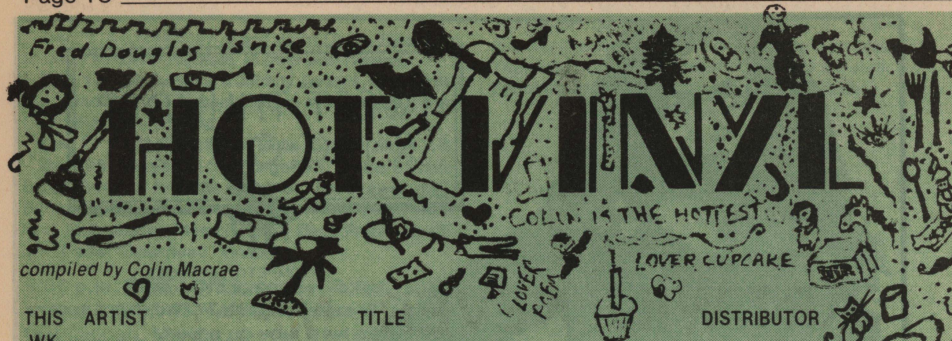
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3	Poi Dog Pondering	Poi Dog Pondering	Texas Hotel-US
4	Sons of Freedom	Sons of Freedom	WEA
5	Leon Rosselson	I Didn't Mean It	Fuse-UK
6	Sweet Honey And The Rock	Live At Carnegie Hall	Festival
7	Feelies	Only Life	A&M
8	They Might Be Giants	Lincon	Restless-US
9	Big Dipper	Craps	Homestead-US
10	John Prine	German Afternoons	BMG
11	Exploding White Mice	Brute Force And Ignorance	Greasy Pop-Australia
12	My Dog Popper	668 The Neighbour Of The Beast	Patois
13	Soundtrack	Bird	CBS
14	Sonic Youth	Daydream Nation	Blast First/Enigma
15	All	Allroy For Prez	Cruz-US
16	Mark Levy	Take Your Clothes Off	New Clear-US
17	Patsy Montana	The Cowboy's Sweetheart	Flying Fish-US
18	Alice Donut	Donut Comes Alive	Alternative Tentacles-US
19	Fluid	Clear Black Paper	Sub Pop-US
20	Ladysmith Black Mambazo	Journey of Dreams	WEA
21	Beatnigs	Beatnigs	Alternative Tentacles-US
22	Various	Rebel Sampler	Rebel-US
23	Eugene Chadbourne	... Kill Eugene	Placebo-US
24	Coachmen	Failure to Thrive	New Alliance-US
25	Mannequin Beach	Don't Laugh, You're Next	Mordam-US
26	Robert Watson, Curtis Lundy	Beatitudes	Ind.
27	7 Seconds	Ourselves	Restless-US
28	Sudden Impact	Split Personality	Fringe
29	Lyres	A Promise Is A Promise	Ace Of Hearts-US
30	Screaming Tribesmen	Bones and Flowers	Rykodisc/CBS
31	Charlie Pickett	The Wilderness	Safety Net/Fundamental-US
32	Iron Sheiks	Do You Sell Beer Here?	Greasy Pop-Australia
33	Linda Allen	Women's Work	Flying Fish-US
34	Sergey Kuryokhin	Pop Mechanics No. 17	Leo-UK
35	Abdullah Ibrahim	South Africa	ENJA-West Germany
36	Various	Great Ontario Modern Rock	CFNY
37	Jean Beaudet Quartet	Jean Beaudet Quartet	Justin Time
38	Suffer Machine	Deprogram	Burning Buffalo
39	Windmill Saxophone Quartet	Very Scary	Pathfinder-US
40	Take 5	No Strings Attached	Fuse-UK



Eric Lowe the Butt End

Hello everybody. What a busy month it's been, so many things going on. **Q-100** sponsored **Rocktoria '88**, a good showcase of local talent. Unfortunately, it's a 'battle of the bands', which is totally bogus. Music is not a competition! Who's to say that one band is better than another? Everybody has their own musical tastes and will vote for the style that they like best. Just because I think that **Idle Eyes**, **Glass Tiger**, **Honeymoon Suite** are maggot fodder, it doesn't mean that they stink. Some people like them. There's a need for bands like them too, just like there's a need for Preparation H. Anyways, you should go because it's still a good chance to see local bands in action.

I still haven't seen **Shovelhead** yet, a three piece with **Scott Henderson**, **Chris Buck**, and **Ken Kempster**, but they're supposed to be killer. Scott has also got his studio in action; all you have to do is rent a few mikes and you'll be set. Talk to him soon so he can book you around the **Bongwater** sessions slated for next year.

Kevin Lee and **Andrew Molloy**, one half of the **Bedspins**, are jamming with **Rob Nesbit** and some drummer. Let's hope a new band comes out of this. **Section 46** have written about twenty new songs since their last tape and they want to write a few more before recording another mega-cassette. Rumour has it that they are going for a country feel on this one. We'll all be waiting with our bells on. **64 Funnycars** get a mention on the back of the new **Scruffy the Cat** record, and before the **Young Fresh Fellows** even! Who says money can't buy everything? Also, ex **Red Tide/Bedspins** drummer

Continued on page 19

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Locked in the confines of Harpos' attic are Bobby Beaton and John Davis of the Gruesomes, Canada's grottiest Gothic garage band. Reverberating from Montreal, the Gruesomes continue the tradition set by the Haunted way back in the hallowed mid-sixties. Having brained myself on the low rafters, I sit back to interview the Gruesomes' vocalist and bassist, who are obscured by hair, in an atmosphere fitted for the music that is banished to the extremities of the house — old records from the sixties that are frequently relegated to the attic or the garage. The Gruesomes are one of the bands that have tempered their sound to duplicate the effect of ripping the tar-paper off the walls which garages are so often sheathed in. This phenomenon can probably be attributed to the garage being the only vacant practice space which nice parents would willingly allocate, or because garages are the minimum distance from which parents would tolerate the audio onslaught. With two albums out on Og label, and having recorded several Ep's, the Gruesomes are finally emerging out of the garage and into the driveway.

MY BROKEN HEART WILL NEVER MEND UNLESS YOU COME BACK WITH THE GLUE

Moulty: How frequently do you plan on doing these cross Canada tours?

Bobby & John in unison: Not very frequently! (Said with relish. Presumably a reference to their car crash.)

Moulty: How would you classify your music? A) punk B) acid C) garage.

Bobby: Um, it's definitely not acid.

John: We'd say garage, but in terms of the entire mainstream market, I would have to say punk.

Bobby: Yeah, that's because we don't come across as being too mainstream. But garage is okay I guess.

Moulty: How much importance would you say a nasal whine has to the success of a sixties punk revivalist band?

Bobby: Gee, I wouldn't kneow.

John: Nyea.

Bobby: Most of the lame bands of the sixties couldn't sing. A lot of those guys were whining nasal people. One shouldn't copy people with nasal whines. I sing with a nasal whine because I have a very bad sinus condition which does not allow me to sing any other way.

John: Bobby used to sing like Tom Jones until his sinus operation.

Moulty: Bobby, does your hair impede your guitar playing?

Bobby: Yeah, when it's short. That's why I'm growing it back.

Moulty: Your next album is due for release next month. Does it contain more disgruntled love songs and songs about teenage discontent?

John: Of course, otherwise it wouldn't be a Gruesomes album. But this one is more pop-like than our last records.

Bobby: Some of the lyrics aren't just about putting girls down. Some have to do with our real life situation, but not a lot. The album is called *Hey!* and should be out by December 15 at finer record stores near you.

Moulty: How does Ogphonic stereo differ from other sound reproduction systems?

Bobby: It's the same thing only it's less expensive.

John: It's way cheaper.

Bobby: It's less expensive and it's way cheaper.

Moulty: Are there any Count Five covers on this album? (A convoluted play on words, balancing re-doing of old songs with borrowing other people's album art.)

Bobby: The only Count Five covers we ever played were in our early sets in Montreal. We did "Double Decker Bus" and "Pretty Big Mouth". We stopped doing the former because Eric, our original drummer, could never get the middle drum break, and we stopped doing "Pretty Big Mouth" because nobody would clap at the end of it.

John: It was like this weird phenomenon, like the Bermuda Triangle.

Bobby: No one would clap.

John: It was like this void at the end. Ships would disappear into the audience at the end of that song.

(Perhaps I'll word the question a different way.)

Moulty: Was the album art for your first album, *Tyrants of Teen Trash*, inspired by the Count Five?

Bobby: Oh yea, absolutely . . . that shot of the Count Five with their Dracula capes standing in front of that old haunted house.

Moulty: Do you view the future of the current sixties revivalist movement as a good thing with all the interest in new bands and the reissuing of old stuff, or is it a bad thing that is dampening the fuzz sound by turning it into just another industry?

Bobby: It used to be that there was a really wicked garage scene with four or five bands playing in Montreal for a festival, and there were good things in Toronto, but now it seems like every town has their one local sixties type band as opposed to one unified scene all over. Each town has their hardcore band, their new wave band, and their one sixties band.

John: It's dumb thinking in terms of actual scenes because I don't feel affiliated with all these other bands across the world.

Bobby: People tend to find bands who have sixties influence and say, 'Ah! At least we've found another sixties band, and you are part of the scene.' Let bands do whatever they want, and let them be their own bands first instead of trying to stick them in this big scene.

John: Usually when we play shows, the majority of our audience who are into the sixties scene are 1 per cent — it's so minimal.

Bobby: Most people go to see the Gruesomes . . .

John: . . . for a funny rock band.

Bobby: Or whatever reason. It's hard to think in terms of scenes.

John: Especially in Quebec, because there isn't one.

Moulty: Are you going to make a scene to-night?

Bobby: Yeah, but I hope you don't record it on that tacky recorder (pointing to my cheap copy of a walkman), it's not in Ogphonic stereo!

Ken Jenson has recorded an album's worth of material with his new band the **Ice Men** — a tape should come out of this.

And now into the world of line-up changes . . . an amiable parting with vocalist **Chris Hill** has left **Spikey Norman** in need of a new singer. Ex **Red Tide/Dag-glow Abortions** guitarist **Chris Prohome** is the newest member of **D.O.A.**, replacing

Dave Gregg. The **Wardells** have been getting all sorts of calls for drummers since **Rich Lang** quit. Among these were **Dr. Gizmo**, **Neal Peart**, and **Sledge**. Hey look, I don't make this stuff up. The search continues. **M.O.C.** has recruited local hero and **Electric Bananas** leader **Marcus Pol-lard** to help them navigate through the murky waters of rock 'n roll.

Sad to hear that **King Solomon's** res-

taurant is going to be up for sale. Eat there as much as you can before it's too late. And I hear that **N.R.B.Q.** may be coming to Harpo's in the spring, so you better book a babysitter now for that whole season.

Well, it's time to say good-bye for this month. Clean up your room, take out your garbage, and don't stay out past eleven without caling home. Adios!

CLASSICAL CONCERTOS

by James Darling

Every month about this time I find myself spending a little less time at the station, ducking quickly around corners, and hiding in the record library when I think the editor might be near. But she finds me. And here I am; deadline breathing down my neck, scrawling away. Welcome, then, to the December classical reviews.

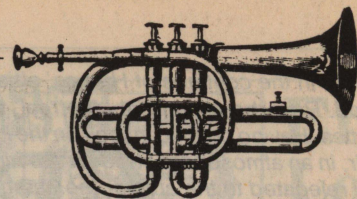
Since we last were in contact much has happened here in the classical department. Let me highlight a few releases that have come our way.

We received several albums from Canada Music Centre's recording branch, Centrediscs. Among them is an album entitled *Masquerade*, featuring works of the Edmonton based composer **Malcolm Forsyth** ("Fanfare and Three Masquerades"), **Gary Kulesha** ("Third Chamber Concerto"), and **R. Murray Schafer**. The Forsyth and Kulesha are both worthy additions to the chamber orchestra genre, while the Schafer was found to be, well, contrived, unoriginal and mercenary.

Need I say more about his fraudulent, criminal, and dishonest dealings (or his "preying on their inane stupidity", as a friend put it) with the Canada Council? Say no more. The Kulesha is a good piece well recorded by **Raffi Armenian** and his **Canadian Chamber Ensemble**.

Moving across the ocean, we arrive at Amsterdam, where a young record label called Etcetera is located. **David Rossiter** and **Michael Arcizet** started this label after being frustrated with "the numbing timidity, the stale reliance on the same artists and repertoire, and the lack of vision that (is) characteristic of the large corporations." Enter Etcetera, a fine forward-looking label whose goal is to present new or undeservedly neglected repertoire, and to record young talented artists as well as the more established musicians.

And it seems they are going forward with these aims. In the last months CFUV received two exceptional new releases, both involving voice. The first features legendary **Dorothy Dorow**, for whom modern composers from **Dallapiccola** to **Knussen** to **Musgrave** to **Nordheim** have written vocal



works. On Etcetera, she has recorded the complete works of **Anton Webern**; from the early works, with their affinities to **Wagner** and **Wolf**, to the very late period. Several of these are included on this album of **Schoenberg**: cabaret songs, and some **Webern** and early **Berg** songs. All are splendidly presented by Dorow and her pianist partner **Rudolf Jansen**. Wonderfully beautiful and lyrical works.

Also recently received is a CD featuring the American **Karen Armstrong**, who sings works of **Menotti**. Again, fine music well recorded, especially the Cantilena for strings and voice.

Perhaps some of you have noticed the latest rage in the recording world. A turn to original instruments headlines such names as **Christopher Hogwood** and **Nikolas Harnoncourt**. Hogwood released a sampler disc featuring cuts from his complete-works sets of **Beethoven** piano concertos performed on fortepiano, accompanied by an orchestra of ancient instruments. **Steven Lubin** is the solist on this L'Oiseau-Lyre release.

If comparison is your bag, try the Stradivari label recording of two **Mozart** concertos, one played on a fortepiano and the other on a Steinway. Both are by **Arie Vardi** and the **Israeli Chamber Orchestra**. An interesting idea, but while one might appreciate the desire to know "how it sounded", it is difficult to dismiss the nagging suspicion that these latest onslaughts of "historical" performances are born more out of prosperity for financial gain, than a musicological inquisitiveness.

Stradivari has, however, come up with something very special and noteworthy in the release of several of **Gershwin's** piano solo works and introduces pianist **Norman Krieger**. The performances are convicted, well considered, and played with elan. Definitely recommended.

Finally, is a small release by a small company, Dionysian records. The album features **Dana Richardson** playing his own works, as well as others performing his cello sonata, among other pieces. A contemporary New York based composer, Richardson writes music that is tonally conservative, but thematically and structurally experimental. The result is challenging and very acceptable. I challenge you to phone 721-8700 and request it on the classical shows on CFUV from 10 a.m. - 12 noon weekdays. Try it!

OK, my painful duties complete, I now walk more easily. So until the fit falls upon us again, keep safe and have a happy holiday! Bye for now, and happy listening.

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"I thought being a promoter was the easiest part (of rock and roll)," he says. "but two or three weeks before the show, my mind was going berserk."

★ ★ ROCK AND ROLL ANIMAL ★ ★

Alternative rock rolls through Gary Brainless' veins. A 28-year-old cab driver, he is the only active hall promoter in town. "If I had more money to put out, I'd do more shows," he says. "Profit's not a real big thing, I just love the music." Brainless ran an underground (literally) club in his basement for about two years before rival factions of the music scene rumbled once too often at the Rat's Nest.

"If we had more places to do gigs at a reasonable cost it would be easier to do, and a lot more fun," he says. With only the Quadra Street Union Hall available regularly, Brainless is currently negotiating a three-month series of Sunday shows at the Army/Navy Hall in the New Year. By using his own PA in the smaller hall, he says ticket prices would be kept to a minimum.

Plan B? "I'm throwing around the idea of getting a warehouse and living in it. That would be real serious." And noisy. Bands rehearsing would help pay rent in addition to gigs. But salvation may be a referendum vote away.

A proposed Student Union Building expansion at UVic may include a 500-seat venue available rent-free to student groups. "With almost no overhead, students will be able to do more in the

way of alternative programming," Gary Gisel, VP Finance says.

According to SUB manager David Clode, a planning committee is currently fine tuning a \$2.5 million expansion proposal. Drawings of the proposal will be presented to students for referendum vote within a year, he said. Meanwhile, local clubs book jangly pop groups, and Harpo's ventures far and wide musically Monday nights. But as winter sets in, harder alternative bands and under-19's are out in the cold without hall gigs.

"It's not a pretty job promoting hall gigs," No Means No drummer John Wright told Offbeat. "But someone's got to do it. Bands like us rely on those people."

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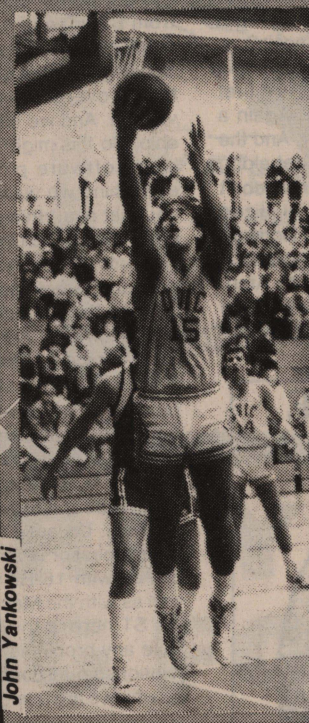
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crossing, the two, they normally are on motors, and they come down. One end comes down and they are moved at the beginning of the show and at the end. So this looks really impressive, because it just changes the dimension. The whole stage gets out of dimension and in dimension. But yesterday, the theatre didn't allow that. And I nearly broke my leg because I ran off one of the sets. They had to put in these huge sets. They have stands like this long and when I came off the piano solo, they had no light there and I was running full speed into one of these things. It was really scary (laughs).

Agustin: We know that you have made a number of soundtracks for films, but only one video called Canyon Dreams. Why has there not been more work in video? How do you find working in this medium? Will you do it again?

Paul: Not many good working video people (laughs). Seriously, Canyon Dreams is a first step into a hopefully new direction. Again a combination of video art and audio art. And the thing is that, of course, we have to get along with what's on the frames, right? So far we don't have direct influence, like let's say digitized information on the screen while we are working, which needs of course, stronger processors in the computers. We work together with Atari. We give them enough input that they will speed up production a little, because the machines ex-

Agustin: I noticed that on your *Optical Race* album the credits indicated that the album had been produced on the Atari ST using Steinberg/Jones software. I am curious because this seems to be a new relationship. Could you please tell us more about it?

Paul: Maybe you're familiar with the fact that normally in the U.S./North American, the Macintosh rules the so called computer music business. In Europe it's kind of different. First of all the Mac is nearly unaffordable for most of the people and this as well is the cause that most of the people don't write software for the Mac. So we were working on the Performer, we had nearly no software support in Europe, and we were looking for something new and there was this guy in Hamburg (which is one hour's flight from Berlin) and he was developing this new software package and asked us for some idea. So we gave him input and this relationship continued over the years, now he is in his third version. And we still have a very good relationship. So this might be called our own customized software package. And it did nearly everything we wanted so it's no lie when I tell you that everything you heard yesterday software-wise (which means sound control and music control) came from Steinberg products. And since they are working on the ST, I want to mention one thing about the ST because it has this reputation over here as a toy computer and a game company. The thing is the whole concept of the ST is a very simple one. Take the 68000 processor, which is the same as the Mac or the Amiga and stuff, and put the cheapest parts you can find around and then you can sell the whole thing for a really good price. So that's it. You can't expect it to be the real, the at-the-edge machine, because it only has cheap parts, but the processor is strong enough. So what you can do with 16-Bit you can do with the ST as well as with the Mac and the crucial point about the ST here is the software, which we don't have any problems with because we have this relationship through Steinberg, so that clears up why we are using these machines.

Agustin: I noticed that you have much less equipment on stage than on previous tours.

Paul: Absolutely. We cut down on about half. And we hope on the next tour again we cut down, because it's just that storage gets more perfect and it's easier to store a lot of data and hopefully we can even have really one main processing unit and that's it. And all the storage devices. I hope that the optical storage media will grow a little faster. They try to hold it back you know. Because I'd like to have my music dictionaries and everything on C.D.'s, I don't like to carry this many books around any more. It's so bad, because I stay in many different places all the time, having it on C.D. will be so much easier for me. Just have my ten C.D.'s around and that's it, that's my library. I don't need anything else (sighs). Well, that's business again.

Agustin: Do you feel that electronic music is on the verge of becoming a commercial form? Is this something you look forward to?

Paul: Well, I think that electronic music has gotten to a state where it has become more common to people's mind, people's conscious-

ness, you know. They don't think of it anymore as the miraculous something which they don't understand. It's just something of everyday life. So I hope that, just like 200 years ago, instrumental music, because of some new instruments, all of a sudden got this wave of attention and lots of composers jumping on the wagon and doing music for the, at that time, just released piano, so this time, hopefully, it will be the same way, although the social context is a totally different one. There is no closed scene, everything is spread. The other thing to mention to this point would be that the whole New Age movement in my eyes, got treated very badly. A lot of people, unfortunately, were being pushed in by business people, so you can't take it seriously anymore, and if you ask around, everybody hates New Age. So, I think we can forget about this term, and the band personally has never related anyhow to this term.

Agustin: In *Downbeat* magazine, back in October '86 you were talking about re-synthesis. How far have you taken this? (Re-synthesis is the recording of acoustic sound converted into wave forms to be manipulated through a computer, producing the richness and complexity of acoustic timbres and creating completely new sounds).

Paul: Well, the first system dealing as a complete system with re-synthesis is just coming out, the Excel. And it all went slower than we expected. Mainly Christopher was into this a lot and he has now changed onto Wave-Frames (new modular computer hard disk recording), so he's only doing Wave-Frames. At this point I can't say anything about it. I can just say that everything went slower than everybody expected and still is; it's a few lights on the horizon, but they just don't seem to come nearer. What the problem is, really, is that the big companies like Yamaha and Roland are based in Japan. Nobody knows what's going on there at the moment, they just don't let it out, not even to the American centres. Nobody knows. And the other companies like Excel, it's a Canadian company, and others, they don't have the money. They don't have this huge amount of money to keep the research going because checking these instruments needs an enormous amount of money and people: getting feedback and getting the bucks out. It's at least half a year of constant work and a lot of people on one thing and the little companies just can't afford it. It's really sad. Sad, sad, sad. But still, there is the future, you know. There's still a few things coming around.

Agustin: How would you define electronic music?

Paul: It's the music of today, probably. It's just the expression of the tools and the possibilities that we have, and it would be unnatural not to use them.

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ist. It's just for business reasons that they are not out. So, then, like say, you compose your music, you have digitized info, a digitized picture or something, and you have again the ability to influence this picture. Then we'd get into a field where it really would make sense for us to work tighter. So far we can only play with offers and say Okay, this seems interesting, we're going to do something with it, or it doesn't.

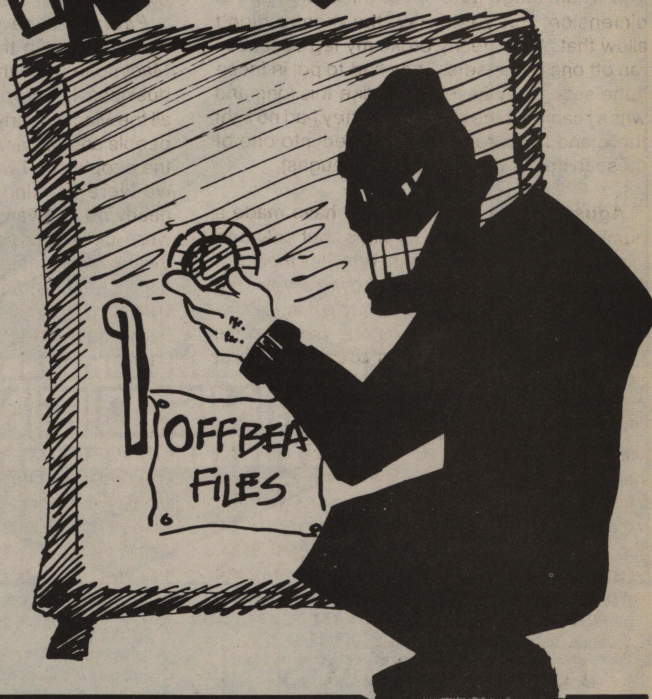
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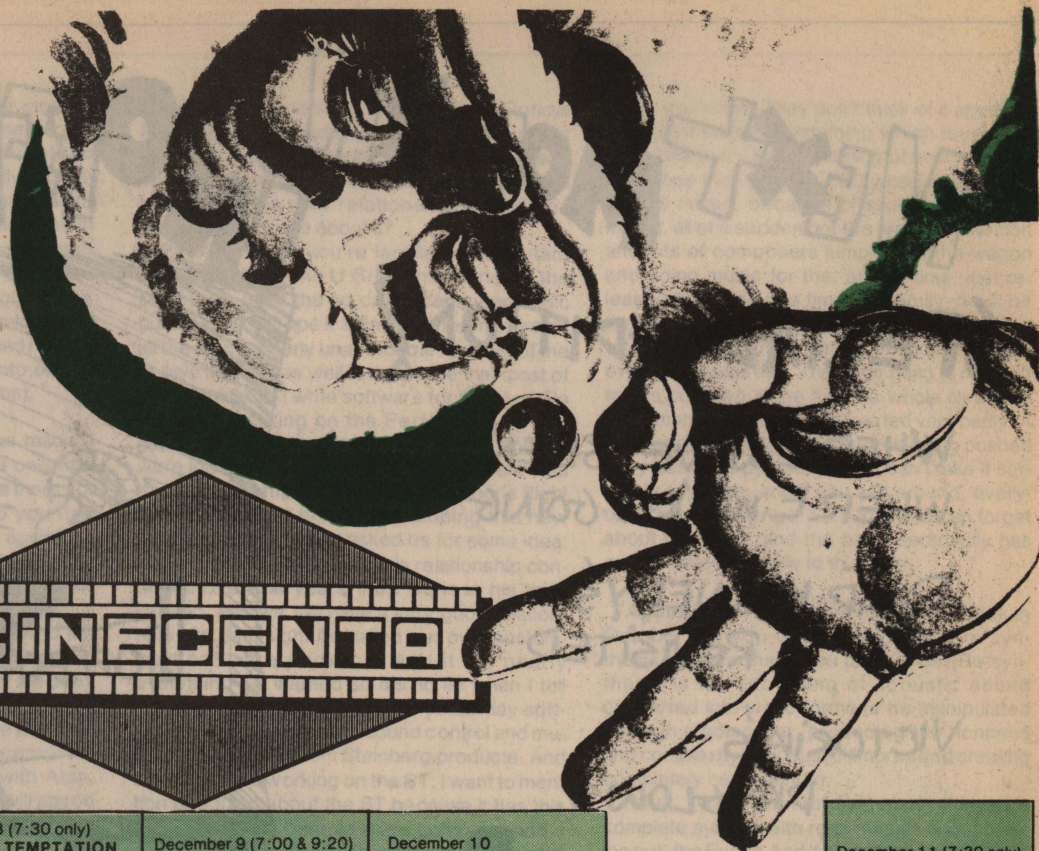
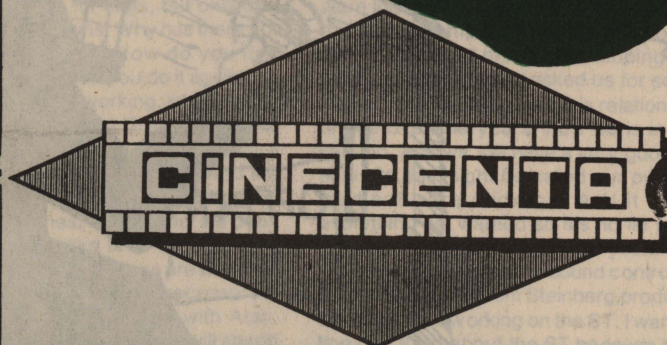
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December 4 (7:15 & 9:15)
THAT SINKING FEELING
(Britain, 1979, 92min)
Bill Forsyth

December 5 (7:15 & 9:15)
NGATI (New Zealand)
1987, 88min)
Barry Barclay

December 6 (7:00 & 9:15)
IN THE SHADOW OF THE WIND (Lea Fous de Bassan)
(Canada, 1987, 107min)
Yves Simoneau



December 7 (7:00 & 9:15) LE PETIT SOLDAT (France, 1960) Jean-Luc Godard	December 8 (7:30 only) THE LAST TEMPTATION OF CHRIST (USA, 1988, 164min) Terry Gilliam	December 9 (7:00 & 9:20) TUCKER (USA, 1988, 111min) Francis Ford Coppola	December 10 NIGHT ZOO (Un Zoo la Nuit) (Canada, 1987, 116min) Jean-Claude Lauzon	December 11 (7:30 only) THE MAGIC FLUTE (Sweden, 1974, 136min) Ingmar Bergman
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